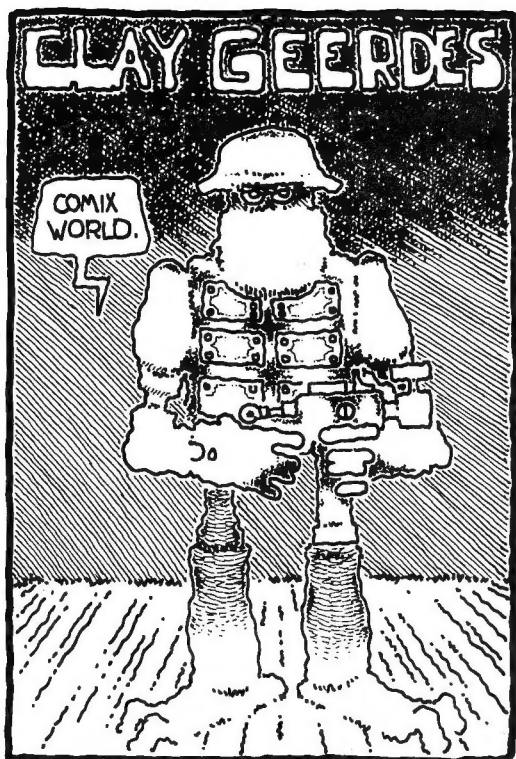
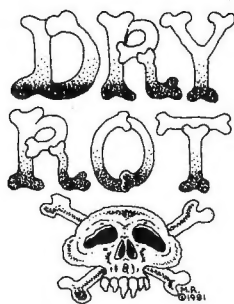




-PARSONAVICH 1981-



Jack D. Zastre, fresh from another one of those Canadian winters, has done BAR WARS, which he calls the first continued mini. Oh, yeah? 50¢/stamp from him. P.F. #2, POB 2306, Wpg., Man., Canada R3C 4A6.*

Meanwhile, in another part of town, Kenny Moran has done his first mini-- "Kenny in King of Cartoon Ludicrousness." 50¢/stamp. 216-B Sherbrook, Wpg., Man., Canada R3C 2B6.

In Barcelona, the comix capital of Spain, EL VIBORA is up to #16.

In West Germany, Martin's U-COMIX is up to #34, a nice reprint of work by Harry Buckinx.

WEIRD STEWARDESS FUNNIES

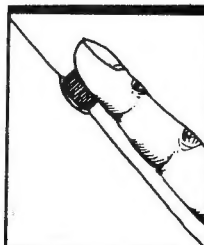


WHAT IS THE MIS-SION OF THIS FINGER?

READ

JA-B-PW-2

AND YOU STILL WON'T KNOW FOR SURE... that's...

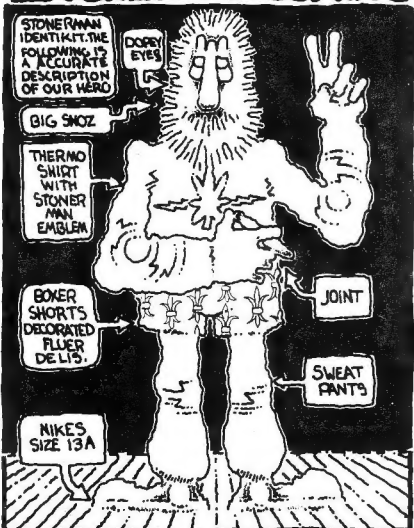


25¢/first class stamp 5¢/rest pnd

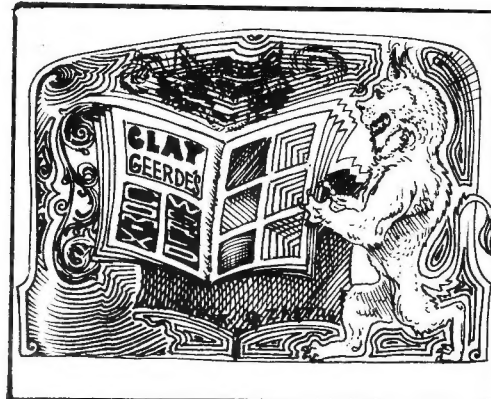
RODGERS' BOOKS BOX-896 DOVER, NJ 07801

COMIX WORLD 171. May 1, 1981. © Clay Geerdes. Box 7081, Berkeley, CA 94707. Subs: \$11 for 48 issues. Logo by Parsonavich. * The latest mini-comix are: DRY ROT (by "Oracle" artist Michael Roden), BABYFAT 22 (R. C. Harvey cover, art by Brad Foster, Dale Oliver, Alex Tamsula, and me), WEIRD STEWARDESS FUNNIES (art by David Miller, Alex Tamsula, Jim Ryan, and John Howard), STONER MAN 2 (more fun by Parsonavich), and Mike Turville's CHUCK CHICKEN AND BRUIN BEAR MINI COMIC BOOK (11 strips and a cover). 50¢/stamp each. A nice funny animal 8-pager from Jerry Collins and Timothy D. Fay. 25¢/stamp from Teenage Lobotomy Productions, c/o Timothy D. Fay, 729 Kimball St NE, Fridley, MN 55432.* The latest pair from Jerry Goebert: THE STRAIT OF VERMOUTH (Taylor, Brinkman, and Tamsula worked on this one); and BEDTIME FOR RONZO (Art by Ben Adams). \$1 and a 35¢ stamp will get both. 125 South Main St., Greensburg, PA 15717 (see cover of STRAIT on flip side).* Walt Rodgers has his new 8-pager out (ad on this page).* GANG BANG 2 is floating around. It's part 2 of Wood's porn trip. Tales like "Prince Violate in the Days of Hot Knights" by Hard Farter. Well, I dunno...* If you're around Cambridge in May, check out the art by Fisher at Off The Wall Cinema, 15 Pearl St.*

STONER MAN COMIX 2



STONER MAN COMIX © COPYRIGHT OF PARSONAVICH



PUBLIC SERVICE MESSAGE

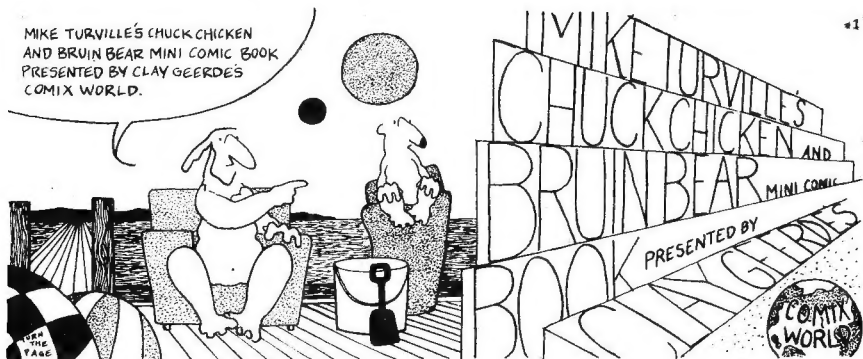


A LOT OF CARTONISTS GO TO BED HUNGRY- BUT YOU CAN HELP- BY COLLECTING ALL NEW

★ MINICOMIX ★

FOR THEM, FOR YOURSELF - & FOR TOMMORROW

MIKE TURVILLE'S CHUCK CHICKEN AND BRUIN BEAR MINI COMIC BOOK PRESENTED BY CLAY GEERDES' COMIX WORLD.



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I just heard from a friend that someone I never heard of had slandered me in print. It was not the first time. I have my critics. And I respect them to the extent that they have produced something worthwhile. It's easy to write a letter to an editor. All you need is a piece of paper and a pen. You don't even need to take responsibility for it; just sign a fake name. It's done all the time. Publishing is another matter. You have to get the money together. You have to have the cooperation of a lot of people. You have to be confident that your idea is viable. Survival depends upon a lot of different people sharing your idea and supporting it. I could not have done my column for ten years without that continued support. When I learned a few years ago that the undergrounds were no longer a medium for new ideas, that there was no room in them for the new generation of cartoonists, I knew I would have to shift the focus of COMIX WORLD. I knew this move would change my readership. Those who wanted me to go on writing gossip about underground artists, talking about what books they were working on, etc., would drop out when I started covering a new generation of cartoonists, Whitney, Erling, Foster, Krauss et al. But for me, it was only when I began to do the mini-comix circa 1978 that I realized COMIX WORLD as I wanted it to be, a place where new cartoonists could get the encouragement, publicity, and promotion that they needed. What I am doing with the letter these days doesn't mean a lot if you live in a large city where there is a major comic store, but it means a lot to people who live in rural areas. I know how lonely those places are, how people look at you when you tell them you're interested in drawing cartoons instead of farming or selling insurance. I know very well how a lot of the mini artists feel. They write to the big publishers in the cities, to the magazines, to anyone they think will take a look at their stuff and give them some kind of feedback, and they get nothing. Why would they? Successful publishers, over or underground, don't need anyone. They don't have any space available and when they have they offer it to someone whose name will increase the salability of their product. Why would they do otherwise? That isn't what happens when people write to COMIX WORLD. First, they get an answer right away. They get the truth about the situation as far as I know it. If they want to join us and contribute to the minis, work on their art for awhile, get a correspondence going with some other artists, I say, great, glad to have you. My philosophy is one of acceptance and support, not rejection and "you need to work on this or that or you're not ready" or some other bullshit. A developing artist needs to see his work in print, to feel it's out there, good or bad, and to hear about it from others. If it's not his line, he's going

to find that out on his own. Putting him down and rejecting his work isn't going to do it. Understand that I am not talking about the comics business here, about the factory produced comic books; I am talking about artists who want to retain their own individuality, their personal style. Those who want to go into the business, well, there's a path to that. Art school. Studies in anatomy, perspective, etc. Going to cons and showing a folio of superheroid figures to Marvel or D-C scouts. A few months to a year in the bullpen. I've nothing against that route. People often think I put it down, but I'm just not interested in that. I know a lot of people in the business and I know how they feel about having to draw the same material month after month. You have to be a certain kind of person to accept the 9-5 production of superheroes. To me, that world of editorial decisions and market-tested titles has little to do with art, and I'm content to let it be. Suffice it to say, if you want to develop a personal style, you have to go into strips or ugs or newaves. Incidentally, newave was not my term. It came up sometime in the seventies and has become the term that this generation is using for the artwork. COMIX WORLD is becoming stronger. As a coalition of artists, it has no peer. We publish regularly. There are about 85 mini-comix to date. Over 70 artists are represented. In 1980, we got out the first COLLECTORS GUIDE TO NEWAVE COMIX. The second edition will be out early next year. Valentino has drawn a beautiful wraparound cover for it. In March of 1981, we got out the first issue of the club magazine, COMIX WAVE. The second issue is half completed at this writing. Par Holman has done the cover. Membership in the club has grown steadily in 1981 and several new artists contact us every month. Nor has participation been limited to new artists, because a lot of established artists have contributed to the minis and the other publications. These cameo appearances show the newer cartoonists that those who are now making some bucks remember how it was when they were starting out; that they are willing to donate some art in support of our work. The Newave Comix appear to be going through the same cycle experienced by the ugs. At first, few people paid any attention. A handful of people have the first ZAP. But later, some people began to collect, then more people, now there are probably several hundred hard-core completist ug collectors. There are fewer people collecting newaves, but the number seems to be increasing. Some, of course, consider newave simply an extension of the underground; this is partially true, after all, newavers like Tom Brinkman have ug collections. Financially, we're okay. I feel good about the whole trip. We sell just about enough of each mini to pay the printer for the next one. I'm over my post-publication trauma (you know, the one that goes "Jeez, I just blew all my money and the mag may not sell..."). Keep drawing. See you all in San Diego. Clay

BLUE MOON PRODUCTIONS presents:

THE STRAITS of VERMOUTH

STORY BY:
JERRY
GOEBERT

WITH HELP BY:
ALEX
TAMULA

PENCILS BY:
DAN W.
MAYLOR

INKS BY:
TOM
BRINKMANN

★ STARRING: MOTOR MISHAP ★

(UNLEADED COCKTAILS)